METAMORPHOSES: AN ONLINE STUDIO FOR THE DIGITALFUTURES WORLD WORKSHOP EVENT TOWARD LIVING ARCHITECTURE

ABSTRACT

An urgent paradigm shift is needed for the production of architecture but when this new worldview has not yet emerged, then how can we prepare students for this change? This paper highlights the anthropocentric perspectives that have led to environmental disequilibrium, and are being experienced by the ongoing Covid-19 pandemic. In keeping with the move to online studio teaching the METAMORPHOSES studio, a week-long workshop for Inclusive Futures organised by the Experimental Architecture Group and run by Digital Futures World, is outlined both thematically in terms of exploring disruptive paradigms and instrumentally using home as a radical studio space. The paper concludes that in the absence of a formal solution to modern architecture and its environmentally pernicious tropes, pedagogical concerns must turn to challenging concepts and use design-led experimentation to explore the limits of existing practice and establish possibilities beyond them.

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INTRODUCTION

The environmental tipping point known as the climate emergency has been reached, marking the end of what was once considered a ‘normal’ world. Deadly heatwaves from record temperatures and their associated lack of water have set the stage for large swathes of the land to dry out, and burn. Massive wildfires have ravaged New South Wales, Victoria, California, Greece, and even the Arctic, each time coming ever closer to the populated areas, damaging buildings, and forcing mass evacuations.¹

In other parts of the world, the warmer atmosphere holds more moisture which intensifies downpours resulting in flash flooding, such as in Zhengzhou, where 14 people died when torrents of water rushed into a subway line.² Animals are also suffering. In southwest Florida, an especially intense red tide fuelled by coastal pollution from human sewage, agricultural runoff, and rising ocean temperatures, killed 600 tonnes of fish.³ While each of these tragedies seem like acts of God, all were preventable. The massive scale combustion of fossil fuels that fuelled the modern era has trapped heat in the atmosphere, raising average temperature baselines by nearly two degrees Fahrenheit since 1900, and is responsible for all these seemingly separate events.

Architecture embodies the paradigms it represents, enacting their effects through our daily lives and framing the expectations of the architect, the occupants, and society. The modern practice of the built environment is in thrall to industrialisation, a resource-hungry economy, and the power afforded by the combustion of fossil fuel. Typifying how this epoch has been inhabited, Le Corbusier’s observation that a house is a machine-à-habiter upheld the minimalist, efficient, sterile, and technologically ornate character of the International Style.⁴ This architecture of the machine age crystallised modernism as a form of building design that symbolised social, technological, and industrial progress.

Founded on the insights and excesses of the Enlightenment, which prides itself on humanism, the dominant Western culture has centralised the role of humans in relationship to the order of the world - a worldview that has been built upon and refined by centuries of intellectual debate, aspects of which have been taken up through cultural narratives. Consequently, blind spots in the character of life exist based on historical assumptions, which are reinforced by perspectives that maintain the status quo and so, resist fundamental changes to the nature of ‘human’ development. While anthropocentrism brought Progress, it has also caused ecological devastation, preventing us from being able to evaluate our advances from nonhuman perspectives.⁵ This meant that the processes,
assumptions, and expectations that typify the modern era have been free to damage natural systems. Rolled out globally, they have privileged human needs over all others, except for our beloved machines. Cramming our cities with industrial fossils (plastics and concrete), traversing them with emissions-generating highways and binding them to industrial processes, anthropocentrism has escalated human economic wealth while diminishing environmental riches. The tipping point of this unfolding environmental catastrophe was recorded in tragic detail by Rachel Carson in her 1962 book Silent Spring, where songless forests were the price of industrial ecocide.

While sustainability narratives have sought to reduce the environmental impacts of high modernism, its anthropocentric legacy upholds the status quo. Green veneers laid over concrete structures and designing more resource efficient buildings do not sufficiently counter the insatiable consumption that underpins our economic systems. If we are to make a radically different contribution to our planet than its relentless exploitation, then we must go beyond the good intentions claimed by incremental changes. Alternative paradigms than our dominant socioeconomic systems are needed if we are to counter the damaging practices underpinning present notions of ‘human’ development. To reach escape velocity from the cycles of incremental innovation underpinning our expectations of a new green industrialised society (whether that’s version 2.0, 3.0, or version 100) we must develop a new culture of life. However, invoking a first-principles re-conceptualisation of how we live that results in profound change seems almost unrealisable, as established infrastructures, economic systems and values constrain what is possible. While the necessary paradigm shifts have not yet been recognised or acknowledged and may not be implemented in our lifetime, radically new forms of practice can still be developed, even in the absence of the first exemplar, by teaching the attitudes and tools for change.

THE CORONAVIRUS PANDEMIC: TOWARDS A CULTURE OF LIFE

Change is difficult and requires significant, ongoing investment in time, energy, and resources. Given our busy lives and the demands made upon us every day, change is something we tend to consider a luxury, or leave until an emergency is upon us. On March 11, 2020 change was no longer an option. The outbreaks of SARS-CoV-2 virus all over the world were declared a pandemic, which confronted us with the consequences of prolonged anthropocentrism on a global scale. Enforced periods of self-isolation ensued in a process called ‘lockdown’, where daily routines collapsed like a global cascade of dominoes.
At first, indoor spaces were welcoming. The time saved in commuting was liberating, and we were able to organise our schedules freely but without being able to go anywhere. Those with online access and white collar employment, such as university tutors, turned to online working, transforming less-used areas of their homes into makeshift offices. As employees weathered the extra costs of overheads in addition to their labour, the home itself started to become more present and we had to find new daily routines for living. Our distance from others grew, unable to visit friends, loved ones, and the dying. We learned the greatest risk of infection was indoors through the breath we shared in poorly ventilated spaces, where microbial atmospheres could work their way through every door, window, and with every visitor. Domestic space took a dark turn as precautionary measures to prevent the spread of Covid-19 imposed restrictions on our usual freedoms. Even the arrival of a package could potentially mean that the virus might cross the threshold, imperilling our health and lives. Quarantines, social distancing hygiene protocols and fear, restricted our access to the haptic realm, distancing us from the comfort of natural touch (washing rituals, gloves), greetings (shaking hands), and physical reassurances (hugs). An ominous psychological dimension permeated everything, creating doubt about what and whom we could trust. For those fortunate enough to be able to work from home discovered that familiar activities (meetings, writing, corresponding, calculating, etc.) now provoked mental health issues, while those already trapped in the discomfort of their living spaces, such as victims of domestic violence and the lonely, could not escape from their torment. At worst, our lockdown living spaces were waking nightmares where we were not safe from a disrupted world, confining us to a space that prevented our much-anticipated return to normality. At best, these gilded cages that separated us from society through deadened digital filters, but even the most computer literate individuals had to return at some point, to a more immediate physical reality. The scars left by these tensions will persist long after the pandemic ends, haunting our living spaces and urban fabric in ways we cannot yet imagine.

Despite the enforced trauma we changed little, and our concerns remained fundamentally anthropocentric. Focusing on vaccination - a highly localised mode of prevention situated in our own bodies - we continue to neglect tackling the coronavirus through its full lifecycle with potential for multi-species zoonotic transgressions from wildlife to wet markets, to domestic birds, farm animals and ultimately to ‘us’. This means we are only addressing the ‘human-centred’ part of the coronavirus, and leaving intact the conditions that typify its natural history in breeding grounds that will give rise to many new kinds of zoonoses. Even as the pandemic raged through our cities, further zoonoses were already
springing up elsewhere. For example, Denmark, culled its entire population of minks raised for the fur industry after a mutant version of the new coronavirus was detected. In February 2021 alone, the World Health Organisation Disease Outbreak News reported a slew of new zoonotic outbreaks with avian influenza A (H5N8) in Russia; Ebola in Guinea; Rift Valley Fever in Kenya; Ebola in the Democratic Republic of the Congo, and Influenza A (H3N2) in the US.12

Exacerbated by animal welfare abuses, global travel and urban density, ongoing human expansion has ‘set the stage for many dissonant encounters with nonhuman ‘others’, and despite our ingenuity in developing vaccines, we must anticipate many more deadly zoonoses. Going forward, dangerous blind spots in our thinking and practice must be urgently addressed, which leave us vulnerable to many further viral transgressions by taking responsibility for the environmental invasions and abuses that we continue to uphold.

USING DESIGN TO MOBILISE CONSTRAINTS AND BRING ABOUT TRANSFORMATION - METAMORPHOSES

Despite the disruption, economic pressures and the uncertainty of the lockdown required tutors and students to establish functional teaching relationships. Raising critical questions about the method of learning and type of architecture capable of addressing 21st century challenges the socially-distanced learning posed individual challenges (emotional, psychological, technical, economic, and social), and provided an immersive case study in extreme environments. While online teaching initiatives have been promoted within universities over the last 15 years, social distancing protocols provided a context to (re)discover the platform using new kinds of software programmes. A timely opportunity to explore the limitations and opportunities for knowledge sharing within the global architectural academy was created by DigitalFUTURES World during lockdown. Under ordinary circumstances, DigitalFUTURES is an annual academic event of conferences, workshops, and exhibitions that has been hosted by the College of Architecture and Urban Planning, Tongji University, since 2011. Promoting theoretical and scientific research on computational design and robotic fabrication among academic institutions, it encourages international collaborations and interactions. Instead of cancelling this event, a group of volunteer academics held a continuous, week-long series of talks and workshops that explored every aspect of the potential impact of online communication on design-led knowledge sharing. The event was held on Zoom free of charge.

Building on the concept of distance learning that started as correspondence education in the 18th century, a slow-motion exchange often taking weeks was founded where assignments were mailed to students and responses (or questions)
were sent back to the tutor. Despite the lag, improvements to the postal service ensured the popularity of the service, with the University of London becoming the first university to offer distance learning degrees in 1858. With the introduction of radio and television in the 20th century, massive increases in distance learning were possible, and the University of Iowa became the first university to use television as a learning tool in the 1930s. The University of South Africa reshaped its mission in 1946 to accommodate distance learning and is today one of the world’s most innovative institutions in this respect. The Open University in the UK - the largest academic institution in the United Kingdom, one of the largest in Europe, and indeed the world - has been awarding undergraduate and postgraduate degrees as well as non-degree qualifications, such as diplomas, certificates, or continuing education units, to more than 2 million students since its inception in 1969.

From the 1980s the increasing availability of computers has brought many innovations to distance learning, but it was not until the Covid-19 pandemic that students and tutors were ‘persuaded’ to fully surrender to online education. Coinciding with the run-up to exam time, the classroom was simultaneously placed into the virtual domain and domestic environment. Institutes and academics responded by using a slew of online platforms from Skype for Business, Microsoft Teams, Cisco’s WebEx Meetings and Zoom being among the most popular. Notably, all share a communications interface that combines persistent workplace chat, video meetings, and file sharing. Lockdown knowledge was revealed as a collaborative environment - not a database for information gathering.

Generating a new literacy in architectural education that aimed to prepare participants for radical change, the Experimental Architecture Group (EAG) organised the workshop METAMORPHOSES: Unruly Architecture and the Consolations of Ritual in the second year of the DigitalFUTURES World event for the Bio-FUTURES themed track. Biologically speaking, metamorphosis is the process of profound physical changes that occur in some non-mammalian animal species during their development from immature stages to the adult form. Despite the ongoing age of biotechnology, the secrets of metamorphoses have not been fully deciphered, and their mechanisms remain incompletely characterised but are invoked and realised through breakthrough innovations, such as stem cell technologies where mature cells are sent back into an embryonic form to become another cell type. Such real yet seemingly magical ability to become something else confers a metamorphic entity with different qualities, powers, and relations for transforming worlds, not just bodies.
This was the theme of the Roman poet Ovid’s collection of mythological and legendary stories, many originating from Greek sources. His thematically unrelated stories are told in chronological order from the creation of the world (the first metamorphosis of chaos into order) to the death and deification of Julius Caesar (the culminating metamorphosis). Embedded in the complexities of the living world, the stories of many different kinds of metamorphosis engage with the challenges we face, and unleashing our creative capacity to overcome them. To design is to change the nature of matter from one material expression into another, but the human biological and cultural evolution quest for inviting spontaneous, deeper, more valuable transformations of one substance into another has roots in magic, alchemy, and the modern sciences closely linked with technological innovations.

Culturally, material transformation still implies its mediation through a supernatural bond between people and ecosystem, where insights of science provide access to new knowledge that has provoked new understandings of reality. Most notably these were through quantum physics, which have simultaneously led to developments in material culture, technology, and symbolic expression. While Ovid was a great inspiration to Shakespeare, the alienation of Gregor Samsa, who one day woke up as a giant dung beetle, began over 2,000 years later. The rest of Franz Kafka’s story follows the changed man’s thoughts and actions as he is locked in his room and cut off from his family and his former life, where nobody would even look at him once a bug, let alone bond with him. Both transcendence and punishment, the secrets of material transformation encoded in metamorphosis produce a source of bittersweet narratives that can help us reimagine ourselves, our lives, and our world anew.15

ONLINE STUDIOS: REACHING BEYOND TRADITIONAL STUDIO SPACES INTO THE DOMESTIC REALM

Using the global online platform as an interface to the participants’ informal domestic studios (kitchens, living rooms, bedrooms, etc.) tutors Rachel Armstrong (BioDesign), Rolf Hughes (storytelling/performance art), Maria Usk (puppetry), Jan Wurm (architecture), and Esther Armstrong (scenography) turned this site into a studio space for creative praxis. Participants from all over the world (Japan, China, the US, Columbia, Lebanon, and India) had been locked down for months in these spaces, which had separated them from their usual routines, and estranged them from all expectations of normality.
Embarking on an active process of transformation, the studio theme challenged the premise that architecture is static, inert, lifeless, asking what an architecture would be that could transform itself in ways that are more like nature. Working with approaches that combined and confused the physical and digital worlds within their homes, participants explored methods of empowerment that enabled them to reconfigure their relationships with the changed world. Having reframed the objective perspectives of science by invoking a holistic dialogue between the mind, body, environment, life, and matter, the climate emergency, and the negative side-effects of the Anthropocene such as the Covid-19 pandemic were considered indicative of our inseparability from natural forces.

Participants were invited to imagine how such a radical turn of events could take place through the power of (material) transformation, the resilience of the living realm and its ability to enchant, and what impact this would have on the neighbouring spaces, materials, inhabitants, communities, economies, political landscapes, and ecosystems. The inner life of such spaces was also acknowledged and responses to such unruly architecture were also invited. The starting point for each metamorphosis began with consolidating a set of values identified during the pandemic lockdown or identified while in the presence of nature. These were then expressed by designing, enacting, and transforming a site in each participant’s home environment, developing a ritual associated with metamorphism using scenography, sonic, material and narrative/poetic transformation, and performance techniques.

Since the participants were limited to their immediate surroundings, their methods and materials were adapted accordingly. Gathered from the home, or during permitted excursions into their immediate environments, overlooked materials were commonly used such as ash, nail varnish, hand gels, surgical gloves, discarded plastics, leaves, petals, hair, twine, rice, poky, noodles, sugar, cooking oil, mirrors, and other seemingly insignificant items that had taken on a new meaning. Mappings, recordings, drawings, and sound were used to construct a ritual and ritualistic space through their scenographic placement. Spaces affording such opportunities included kitchens, bathrooms, staircases, bedrooms, windows, and balconies. This juxtaposition of the familiar alongside the out-of-place allowed the materialisation of an intense space that embodied the ethics and values of life which participants wished to reconfigure, transforming everyday living spaces into sacred, metamorphic theatres. For example, domestic lighting and ‘found’ elements, like the time of day, and even the Zoom interface itself, were used to create atmosphere and generate narratives. Sound was
explored as a fabric and sampled, drawing our attention to the ambient noises of spaces at different layers and different levels with the chosen sites. While the simplicity of materials, objects, clothes, liquids, and tools highlighted the limits of domestic spaces as workshop, it also facilitated a creative engagement in the immediacy of sites as a method for conjuring forth the extraordinary from the everyday enabling participants not only to imagine but actualise change and transformation.

Converting the domestic environment into a place that expresses the possibility of real change in the world, participants were provided with a series of short, stimulating talks and exercises to enable them to find ways of expressing and interrogating their values as iterative, physical, spatial, and material acts. Aiming to empower participants to become the changemakers of the near future, the programme addressed ways of helping them identify their core values and then act upon them using design-led practices and processes. Requiring the use of all senses as a starting point for a new kind of being-in-the-world, participants explored their responses through a designed metamorphosis. While people are not said to undergo physical metamorphosis, a radical transformation in our own thinking and attitudes is, however, essential not only with respect to how we see the world but also explore our own role within it.  

In addition to the taught material, the participants received feedback on their progress from unfamiliar presences and voices from all over the world, which entered by Zoom into the participants’ homes to observe their work and studio spaces. Rather than the familiar show-and-tell of a conventional studio, presentations were acts of discovery expressed through performance ecologies, whose diversity was heightened by readings through different cultural perspectives. Within a very short space of time, the participants had transformed the complex ideas put forward by the tutors into multiple formats ranging from short films to installations, reappropriated objects, and even transformed the native features of Zoom as a platform for storytelling.

The efficacy of these practices and the potential of working with everyday objects and experiences was liberating, as it enabled artistic exploration, expression, and exchange in an uncomplicated way via Zoom without being unduly impeded by the technological interface. Though participants came from a wide range of visual and architectural design disciplines, each highlighted the significance of things that were seen as initially unimportant, but during lockdown became vital, spotlighting issues of privacy, the necessity of routine, relationships with nature and fear of the outside. Each proposition disrupted notions of personal space, the comfort of domestic shelters, and generated new learning experiences. These
sought to understand that different kinds of metamorphic ‘transformation’ exist; find ways of experimenting with unfamiliar materials and processes, develop a re-figured sense of architectural practice; identify ways of finding and working with the ‘inner life’ of things/spaces; use sound as a spatial material; develop tools and protocols for ritual making that explore the possibility of change and learn to construct a spatialised, ritualised design-led narrative in a short amount of time.

Seeking a design language that captured and facilitated engagement with the ongoing, unprecedented, ecologically tumultuous times, the participants set out to animate an experience, propose an emerging lifestyle, or design synthesis that embodied and explored design, architecture, theatre, and performance practices. The final work was a synthesis of discoveries that conveyed the values embodied in each participant’s domestic site, synthesising the outcomes in a video format. These interventions were considered as one example of transformation, an embodied, dynamic process, to open up to alternative ways of sorting, ordering, and valuing the world. Each video was, therefore, a design-led statement about each vision of metamorphosis for living that detailed their thinking and making processes as scenographies; the inner life of designed objects observed through the construction of a ritual; characters changed by a space; and personal transformations, each being characterised by one or more processes of change, if not radical transformation. With the prospect of near-future lockdowns, this online home-school approach to the architectural studio is likely to remain at least partially relevant for knowledge sharing and synthesis for some time yet to come. This marks the advent of domestic spaces assuming the roles previously provided by university, religious, theatrical and concert architectures.

**CONCLUSION: ACCESSING THE POSSIBILITY OF METAMORPHIC HOMES AND LIVING SPACES**

Examples of reconfigured elements presented during the workshops included discussions of the incorporation of biology into building construction, as well as puppetry techniques that transformed everyday inert materials into animated entities and performance art exercises that altered the experience of time and understanding of character (Figures 1, 2, 3, 4, 5).

Work included embryonic liquid landscapes in the process of coming to life; matter acquiring vital energy from the electromagnetic fields of power cables to take on new expressions;\(^ {17}\) the distillation of elemental forces into vials and containers as new kinds of design materials; haunted spaces; simple subtractions of light through filters to emphasise diurnal variations; the appreciation of
knowledge as a living thing; flights from oppression to new beginnings and the
dissolution of gender. Embodying the broad spectrum of knowledge needed
for the emerging ecological era arising alongside the climate emergency, these
contributions heightened our awareness of the limits of human knowledge, as we
collectively try to establish the rules of a new approach towards designing and
realising our habitats, which include a functioning educational landscape.

While the Covid-19 pandemic feels significant in its scale and impact, it is just
one of many symptoms of our planetary disturbance, and we must urgently find
ways of dealing with our species-wide existential crisis, despite having failed
to reach any consensus on how to conduct ourselves. Typically, we are used to
responding to challenges through innovation - the relentless and valorised search
for new solutions and technologies - where successful forays to the marketplace
occur within established frameworks of thinking and practice. Almost inevitably,
they substitute one existing problem for another. By acknowledging the inner
agency of nonhumans and establishing an appropriate, responsive ethics to
the changemaking system that comprises the living realm, we can make space
for uncertainty and staying attentive to unfolding events through a critical (re)
evaluation of our knowledge practices, so that we may observe more-than-
human cues as starting points for different kinds of awareness.

Such synthesis invokes a broader portfolio of tactics including inaction and
reconfiguring things that already exist, so we can notice the world acting upon
us. Within our altered contexts, every school, public organisation, university, and
enterprise can reconfigure established tools and methods to develop their own
curricula and policies for confronting the climate crisis. Becoming microcosms
of a mutated world, each institution could establish itself as a change-agent,
developing ambitious forays and designed metamorphoses that extend power to
students and emerging voices as authors and advocates of ecologically-centred
ideas, which through their implementation, provide models for critique and
adoption by other communities. Such multi-dimensionality poses a challenge for
evaluation that must consider integration, flows, relevance, mutability, risk, and
the capacity for generative activity. It is an ongoing process of discovery, where
narratives are constantly changing, events are always in motion, and endeavours
constantly strive for end points we cannot see, where appropriate value systems
are also needed to draw our consideration, accompanied by an appreciation of
time that our present lifestyles do not afford. Resisting reductive evaluation
tropes, such as deconstruction without synthesis, the criticality of worlding does not lie at its margins but is at the core of decision-making, where inequalities
revealed by established epistemologies can be urgently addressed to ensure the
constitutional thriving and overall liveliness of our living world.
UP: Fig. 1. Liquid Life: using kitchen fluids to generate a self-evolving skin. Movie Still by Luis Gilberto Junior Matias Rodriguez, 2021.

DOWN: Fig. 2. Electric Dust: exploring the life-bearing potential of the electric fields emanating from a pylon to bring about transformation and lifelike properties in the neighbourhood dust. Movie still by Tria Amalia Ningsih, 2021.
UP: Fig. 3. Living Window: using puppetry to engage with the inner life and experiences of a front room window. Movie still by Shivani Raju, 2021.

DOWN: Fig. 4. The metamorphosis of my window at dusk using shuttering origami. Movie still by Cen Ma, 2021.
DOWN: Fig. 5. Now I am safe: sandbox animation. Movie still by Evelyn Bulege, 2021.


The Experimental Architecture Group (EAG) was founded in 2017 by Rachel Armstrong, Rolf Hughes, and Simone Ferracina to bring artistic and design-led experiment into juxtaposition with the technological repertoire of “living technologies”. Fundamentally transdisciplinary and collaborative, EAG’s outputs have ranged from written texts to public installations and immersive environments.

The first DigitalFUTURES World workshop was called Wicked Homes: Sacred Spaces and is covered in detail in Post-pandemic Knowledge Practices for 21st Century Architecture and Design (Hughes and Armstrong, 2020), with Rachel Armstrong (experimental architecture), Rolf Hughes (storytelling/performance art), John Bowers (sound art), Jo Liekens (interior architecture) and Esther Armstrong (scenography).


You Tube, METAMORPHOSES video, 14 August 2021. [online]. Available at: https://www.youtube.com/watch?v=7qYcCAENvFQ. [Accessed 14 August 2021].


The term ‘worlding’ was first popularised by Heidegger in *Being and Time* (Heidegger, 1978), who turned the noun (world) into the active verb (worlding), and so proposed an ongoing, generative process of world-making that defies formal definitions of object-ness as it is forged by our engagement with it, so it is also always unmaking, renewing, and constantly revealing different aspects of its being (Hughes and Armstrong, 2021).
BIBLIOGRAPHY


METAMORPHOSES: ONLAJN STUDIJA ZA DIGITALFUTURES SVET
RADIONICA KA ŽIVOJ ARHITEKTURI
Rachel Armstrong

Potrebna je hitna promena paradigme za proizvodnju dela arhitekture, ali kako onda možemo pripremiti studente za promene kad se ovaj novi pogled na svet još nije pojavio? Ovaj rad naglašava antropocentrične perspektive koje su dovele do neravnoteže u životnoj sredini i kroz koje prolazimo zbog pandemije KOVID-19. U skladu sa prelaskom na onlajn studio, predavanje u studiju METAMORPHOSES, koji je bila jednoodinjna radionica za Inkluzivnu budućnost koju je organizovala grupa za eksperimentalnu arhitekturu, a vodio je DigitalFutures world, prikazano je i tematski, u smislu istraživanja disruptivnih paradigmi i instrumentalnog korišćenja doma kao radikalnog studijskog prostora. U ovom radu autor zaključuje da u odsustvu formalnog rešenja za modernu arhitekturu i njene ekološki pogubne trope, pedagoški problemi moraju da se okrenu izazovnim konceptima i da koriste eksperimentisanje vođeno projektom, kako bi istražili granice postojeće prakse i uspostavili mogućnosti izvan njih.

KLJUČNE REČI: HI-KROBI, ŽIVA ARHITEKTURA, DIGITALFUTURES WORLD, RADIONICA, ONLAJN STUDIJA, EKOLOGIJA, PEDAGOŠKI